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tical use of the oral method I have heard. Mr. Libby has promised to write a paper on this subject, for publication early in Volume 5 of *THE CLASSICAL WEEKLY*.

Other interesting papers were Three Latin Students' Songs, by Professor C. B. Randolph, of Clark College, a discussion of the history of *Integer Vitae, Gaudeamus Igitur*, and Lauriger Horatius as Students' songs; a masterly paper by Professor Smyth on Homer; *Classic Myths in Renaissance Art*, by Dr. C. R. Post, of Harvard University, a most illuminating proof of the thesis that the artists of the Renaissance owed their knowledge of classical myths to study of Latin, not to study of Greek literature; *Problems of Translation*, by Rev. T. C. Williams of Boston, author of an excellent translation of the *Aeneid* (Houghton Mifflin Co., 1908). Mr. Williams read his new translation of the first Eclogue of Vergil.

On motion of Professor John C. Kirtland, of Phillips Exeter Academy, resolutions were adopted expressing the conviction of The Classical Association of New England that the interests of Classics in the United States will be best advanced if a closer federation shall be established of The Classical Association of the Middle West and South, The Classical Association of the Atlantic States, and the Classical Association of New England, each Association to retain intact its autonomy and to continue its annual meetings; the resolutions further suggested that as a means toward the accomplishment of this federation a council might be established, in which the three Associations should be equally represented, to which might be referred at once any matters affecting Classics on which national action would be valuable to the general cause.

The Classical Association of New England is to be congratulated upon this meeting, the best of the three I have attended. It was well attended, well conducted, and there was throughout, with hardly an exception, a spirit of healthy optimism, due not to blindness to existing conditions, but to readiness to face with courage and hope conditions as they are.

C. K.

ROBERT HERRICK: THE ENGLISH HORACE

(Concluded from page 181)

There are certain recurrent themes in Herrick's poetry whose treatment shows particular Horatian influence. These appear in his poems on poetry itself, poems on a type of man who may be called the Stoic hero, Epicurean verses, poems on a simple life in the country. Herrick's poems on poetry are To his Booke, on his Pillar of Fame and to his readers. One of the most striking, To his Booke¹, is very like in spirit to Horace Epp. 1.20. In each case the book is personified as a wanton girl who has lost her modesty on publication, who longs for publicity, and who now is resigned to her fate by

the poet. In another poem², Herrick fears for his book the fate of being used as wrapping paper by the grocers, just as Horace in Epp. 2.1 at the end fears lest he be borne to the street which deals out incense and perfumes and pepper and everything that is wrapped in worthless manuscripts. Quotations from Horace's *Ars Poetica* occur in three passages. Herrick's To the generous Reader reflects several lines of the *Ars Poetica*—on the need of overlooking small faults³ and on the fact that Homer even is known to nod⁴.

See, and not see; and if thou chance t'espie
Some aberrations in my Poetry,
Wink at small faults, the greater, ne'rtheless
Hide, and with them, their Father's nakedness.
Let's do our best, our Watch and Ward to keep:
Homer himself, in a long work, may sleep⁵.

A couplet entitled Parcell-gil't-Poetry again quotes the *Ars Poetica*:

Let's strive to be the best; the Gods, we know it,
Pillars and men, hate an indifferent poet⁶.

Also a poem on Master Fletchers Incomparable Playes describes their value in Horace's own terms:

O Volume worthy, leafe by leafe, and cover,
To be with juice of Cedar wash't all over⁷.

Lastly, Herrick's Pillar of Fame begins with Horace's words for his own *monumentum*:

Fames pillar here at last, we set,
Out-during Marble, Brasse, or Jet⁸.

Herrick's poems on what I have called the Stoic hero have no such pagan titles; yet his Christian Militant is that Horatian type "prepar'd against all ills to come" and "made up all of rocke and oake". It is the same hero who appears in Herrick's Desired.

Give me a man that is not dull,
When all the world with rifts is full:
But unamaz'd dares clearly sing,
Whenas the roof's a 'tottering:
And, though it falls, continues still
Tickling the Citterne with his quill⁹.

The fourth line of this verse seems to echo Horace C. 3.3, while another short poem called Purposes is almost a translation of the same Ode:

No wrath of Men, or rage of Seas
Can shake a just man's purposes:
No threats of Tyrants, or the grim
Visage of them can alter him;
But what he doth at first intend,
That he holds firmly to the end¹⁰.

Herrick's Good Precepts or Counsel bestowed upon this hero quotes three lines from Horace:

In all thy need, be thou possesst
Still with a well-prepared brest:
Nor let the shackles make thee sad;
Thou canst but have what others had.
And this for comfort thou must know,
Times that are ill won't still be so.
Clouds will not ever poure down raine;
A sullen day will clere again.
First, peales of Thunder we must heare,
Then Lutes and Harpes shall stroke the
eare¹¹.

¹ 3.8.

² 2.290.

³ 1.53.

⁴ 3.88; C. 3.30.

⁵ 3.50.

⁶ 3.46; Epp. 2.3-372-373.

⁷ 3.110; Epp. 2.3-331-332.

⁸ 3.50.

⁹ 3.50.

¹⁰ 2.188.

¹¹ 2.242.

⁸ Epp. 2.3-351-352.

⁹ Epp. 2.3-359.

For the Horatian lines see C. 2.10.14-15, 17; 2.9.1-2.

Herrick shows the same mixture that Horace does of Stoic and Epicurean feeling, for side by side with these verses on the Stoic hero stand Epicurean poems on the old themes of Wein, Weib, und Gesang. In three of these poems, Horace himself is celebrated by name, in each case in company with Anacreon. The longest of these, A Lyrick to Mirth, is Herrick's Epicureanism at its fullest.

While the milder Fates consent,
Let's enjoy our merriment:
Drink, and dance, and pipe, and play;
Kisse our Dollies night and day:
Crown'd with clusters of the Vine;
Let us sit and quaff our wine.
Call on Bacchus; chaunt his praise;
Shake the thyrs and bite the Bayes:
Rouze Anacreon from the dead;
And return him drunk to bed.
Sing o're Horace; for ere long
Death will come and mar the song¹².

In an Ode to Sir Clipsebie Crew, describing his own life in very Epicurean terms, Herrick speaks first of honoring the verse of Anacreon, and adds:

Then cause we Horace to be read,
Which sung or seyd,
A goblet to the brim
Of Lyrick Wine, both swell'd and crown'd,
A Round
We quaffe to him¹³.

Again in his Farewell to Sack, Herrick tells his favorite drink:

Horace, Anacreon both had lost their fame,
Hadst thou not fill'd them with thy fire and flame¹⁴.

At another time, his drink is the "Cecubum" which Horace celebrated¹⁵. In a poem lamenting the unhappiness of his country at the time of the commonwealth, he says he is "dull" and "lost to all Musick now" and longs to get back his joys and his power of lyric poetry:

I should delight to have my Curles halfe drown'd
In Tyrian Dewes, and Head with Roses crown'd.
And once more yet (ere I am laid out dead)
Knock at a star with my exalted head¹⁶.

The spirit of the four lines as well as the exact words of the last line are Horace's.

Herrick's poems on a simple life in the country are full of the spirit of Horace as well as of quotations from him. Grosart has pointed out that the long poem called A country-life: to his Brother, M. Tho. Herrick¹⁷ is "on Horatian wings"; indeed in general style and thought it is not unlike some of Horace's Epistles. It contains also several phrase-imitations of Horace. The first line, Thrice and above bless'd, my soul's half art thou, contains two phrases from Horace. *Felices ter et amplius*¹⁸, and *Animae dimidium meae*¹⁹. "Those who have the itch of craving more, are never rich" paraphrases *Multa petentibus desunt multa*²⁰.

Faunus who in the Vision comes to keep,
From rav'ning wolves, the fleecie sheep

is the very god of Horace's farm celebrated in C. 3.18 and C. 1.17. The "Holy-meale and spirting salt" are the *farre pio et saliente mica* of C. 3.23.20. "Untaught to suffer Poverty" is direct translation of *indocilis pauperiem pati* and

A heart thrice wall'd with Oke, and Brasse, that man
Had, first durst plow the Ocean

is a translation of C. 1.3.9-12. But one must read the whole poem to catch the Horatian tone. So again in A Thanksgiving to God for his House, Herrick is close to Horace's own feeling for the simple life on the Sabine farm and at the end echoes a phrase from Serm. 2.6.3-4, Horace's own gratitude to the gods, in All these and better thou dost send. In the same spirit is this quatrain which takes its last line from Horace:

Happy's that man, to whom God gives
A stock of Goods, whereby he lives
Neer to the wishes of his heart;
No man is blest in every part²¹.

Herrick uses Horace's key-note phrase for the simple life, *contentus parvo*, in two poems, in

Who with a little cannot be content
Endures an everlasting punishment²².

and again in this:

To Bread and Water none is poore;
And having these, what need of more?
Though much from out the Cess be spent,
Nature with little be content²³.

A warning against the dangers of high estate copies Horace's warning illustration to Licinius:

Lastly, be mindfull (when thou art grown great)
That Towrs high rear'd dread the lightnings threat
Whenas the humble Cottages not feare
The cleaving bolt of Jove the Thunderer²⁴.

The conclusion of the whole matter for Herrick and for Horace together is:

Who with a little cannot be content.
Endures an everlasting punishment²⁵.

Besides these groups of poems on poetry, the Stoic hero, Epicurean pleasure, a simple country life, Herrick contains many scattered allusions to Horace which can hardly be classified. He uses Danaë in her tower three times as an illustration as Horace used her²⁶. He hopes that he may not throw away his shield upon the field of battle, having in mind surely Horace's humorous rhapsaspi²⁷. Then he is full of moral sayings taken from Horace's poems.

Vertue conceal'd (with Horace you'll confess)
Differs not much from drowsie slothfullnesse²⁸.
Although our suffering meet with no reliefe,
An equall mind is the best sauce for grieve²⁹.
Men must have bounds how farre to walk; for we
Are made farre worse, by lawless liberty³⁰.

¹² 1.67. ¹³ 2.160-161. ¹⁴ 1.77.

¹⁵ 2.178. ¹⁶ 2.188. ¹⁷ C. 1.136. ¹⁸ 1.173.7. ¹⁹ C. 1.3.8.

²⁰ C. 3.16.42-43.

²¹ 3.139; C. 2.16.27-28. ²² 2.186. ²³ 1.55.

²⁴ 2.32; C. 2.10.9-12. ²⁵ 2.186; Epp. 1.10.41.

²⁶ 1.25, 2.19, 2.27; C. 3.16.1. ²⁷ 2.80; C. 2.7.9-12.

²⁸ 2.118; C. 4.9.29-30. ²⁹ 3.84; C. 2.3.1-2.

³⁰ 3.42; Serm. 1.1.106-107.

A master of a house (as I have read)
Must be the first man up, and last in bed³¹.
Sin leads the way, but as it goes, it feels
The following plague still treading on its heels³².

I might quote many more³³.

Enough material has been given to show Herrick's kinship with Horace and the inherent paganism of the English poet. But most of the material used has been taken from the *Hesperides* and account must be taken of His Noble Numbers, or his Pious Pieces, published in 1647. All the natural gaiety, irresponsibility, and joyousness which laughs through so much of Herrick's verse is here gone; indeed so different seems the clergyman writer from the Horatian poet that a case of dual personality almost appears before us. Happy pagan and solemn priest stand out sharply contrasted in the introductory pieces to the two books.

However, although the conventional language of the Church fills the great majority of these Pious Pieces, the real Herrick of the *Hesperides* now and then shows his smiling face. The most charming and tender humor appears in two poems to the Christ Child. An Ode of the Birth of our Saviour regrets that the child was born in a stable instead of in all luxury. Even lighter and more unconventional is another poem—To his Saviour, a Child, a Present, by a Child:

Go prettie child, and beare this Flower
Unto thy little Saviour;
And tell Him, by that Bud now blown,
He is the Rose of Sharon known:
When thou hast said so, stick it there
Upon His Bibb, or Stomacher:
And tell Him (for good handsell too),
That thou hast brought a Whistle new,
Made of a clean strait oaten reed,
To charme His cries (at time of need):
Tell Him, for Corall thou hast none;
But if thou hadst, He sho'd have one;
But poore thou art, and knowne to be
Even as monillesse as He.
Lastly, if thou canst win a kisse
From those mellifluous lips of His;
Then never take a second on,
To spoile the first impression³⁴.

The baby Christ is here as real and childish as one of Corregio's lovable little angels, and the spirit of approach is surely pagan in the anthropomorphic representation of deity. Compare Horace's lines on the small Mercury and his roguishness³⁵.

I have already spoken of the secular poem on a simple life in the country, A thanksgiving to God, for his House, which appears in *Noble Numbers*³⁶. It is a homely genre picture of the "Little house, whose humble Roof is weather-proof". And in it the Lord is thanked for "Worts, the Purslain, and the Messe of water-cress", and it is the Lord who is told

'Tis Thou that crown'st my glittering Hearth
With guiltlesse mirth;
And giv'st me wassail Bowles to drink
Spic'd to the brink.

And again

Thou mak'st my teeming Hen to lay
Her egg each day.

Most genial and happy is the tone of such recognition of the Lord's blessings, but surely very different from the usual conventional tone of the Pious Pieces. A familiarity with God which I cannot help but call Pagan is manifested here, as again in a prayer where Herrick begs his Lord to come to him always in friendly and happy aspect.

Come to me God; but do not come
To me, as to the gen'rall Doome,
In power; or come Thou in that state,
When Thou Thy Lawes didst promulgate,
Whenas the Mountain quak'd for dread,
And sullen clouds bound up his head.
No, lay thy stately terrors by,
To talke with me familiarly;
For if Thy thunder-claps I heare,
I shall lesse swoone, than die for feare.
Speake Thou of love and I'll reply
By way of Epithalamie,
Or sing of mercy, and I'll suit
To it my Violl and my Lute:
Thus let Thy lips but love distill,
Then come my God, and hap what will³⁷.

Another poem in the same friendly tone is To God, His good will.

Gold I have none, but I present my need,
O Thou, that crown'st the will, where wants the deed.

Where Rams are wanting, or large Bullocks thighs,
There a poor Lamb's a plenteous sacrifice.
Take then his Vowes, who, if he had it, would
Devote to Thee, both incense, myrrhe, and gold,
Upon an Altar rear'd by Him, and crown'd
Both with the Rubie, Pearle, and Diamond.

In this, not only is the spirit like that of Horace's Ode to the country woman, *Phidyle*, in which he assures her that if the hand that touches the altar is pure, it is not more acceptable when it brings rich victim³⁸, but also the line A poor Lamb's a plenteous sacrifice echoes Horace C. 2.17.32, *Nos humilem feriemus agnam*. So that even in his religious pieces Herrick has something in common with Horace, and in them shows something of the gay and familiar attitude towards the gods that was possible to the old pagan world.

It is this familiar Herrick of the cheerful heart who seems to me so truly Horatian. For that subtle thing, literary kinship, is a matter of temperament in the last analysis, however much correspondences in times, education and facts of life may seem to prepare the way for it. So the English bachelor who was attracted by many maidens, but not supremely by any one, who delighted in flowers, animals, festivals and all the simple joys of the country, in spite of protestations of its dullness, who loved the city

³¹ 2.263; Epp. 1.6.48. ³² 3.156; C. 3.2.32.

³³ Cf. 1.32 and Epp. 2.2.176; 1.101 and Epp. 1.18.111-112; 1.11 and Epp. 2.3.417; 2.39 and Epp. 1.2.40; 2.91 and C. 3.25.1-2; 2.165 and C. 3.30.6-7; 2.251 and C. 1.3.9; 3.64 and Epp. 1.2.54; 3.147 and Epp. 1.16; 3.149 and Epp. 1.6.45.

³⁴ 3.143-144.

³⁵ C. 1.10. ³⁶ 3.135-138.

³⁷ 3.208.

³⁸ 3.167.

³⁹ C. 3.23.

for its literary circles and its drinking and its friendships, who had a serious moral side and yet withal made his greatest admiration fine phrase and tuneful Lyrick found a congenial model in the philandering Roman whose broad tastes likewise gave room for country and for city life, for living and for philosophizing, for the goblet and for the lyre.

VASSAR COLLEGE.

ELIZABETH HAZELTON HAIGHT.

REVIEWS

Xenophon's *Anabasis*, Books I-IV. Edited, with Introduction, Notes, and Vocabulary, by M. W. Mather and J. W. Hewitt. New York: American Book Company (1910).

With several excellent editions of the *Anabasis* already on the market it must be the first duty of one who reviews another to compare it with the old, to see by what additions or improvements it can justify its existence. In the case of Mather and Hewitt's *Anabasis* it seems to the reviewer that the chief excellence lies in the notes. He has carefully compared them with those of the standard editions in places where help is most needed by the pupil and thinks them almost always sufficient, in many places containing matter not elsewhere found. That these places are not more numerous is due merely to the excellence of the other editions. Especially commendable are the clear explanation of the true meaning of *ὥς* with a participle, as in the notes on page 51, line 9, 51.15, etc., the fact that where translation is deemed necessary only the difficult word or phrase is translated, and the explanations and comments upon facts mentioned in the text, e. g. the notes on 59.7, 61.15, 83.14, 86.5, 119.24, etc. In view of the excellence of these last notes it seems odd that a sentence is not added to the note on 108.21, to explain why Clearchus called upon Phalinus for advice. Somewhat questionable, too, seem the explanation of the tense of a participle, as in 51.8, and the wording of the note on *παρεῖναι*, 51.4, "*the violation of the rule that the accent of verbs is recessive*". The reviewer would protest, too, against the translation 'tub' for *πλοῖον* in 71.8. Of course the distinction between *τριήρεις* and *πλοῖον* is here clear, but the translation quoted seems to go too far. The note on 114.8 seems to imply that the word *ἄνθρωπος* was used of men in the sense in which the English uses 'ass'. Is this true? One or two of the explanations given may not be quite clear to the average pupil, for example, the comment upon the value of a daric, 87.6, the definition of *ἐφελδρος* in the vocabulary, and the quotation from the Sophist Protagoras on 200.3.

The introduction is well-written and full, containing sections upon the expedition, the life of Xenophon and the army of Cyrus. One misses an account of the history of Persia and the conditions existing there in Cyrus's time, and one might wish that a fuller account were given of Cyrus's career

before the expedition, particularly of his relations with Sparta during the Peloponnesian War, which are barely hinted at in section 7.

The illustrations that accompany the text are numerous and remarkably well chosen. Very few, if any, do not illustrate directly something that is mentioned in the text.

The reviewer has taken the vocabulary largely upon trust. It is good to find there the quantity of the penult marked in the English form of the proper names. Would it not be useful if a paragraph or so were added giving the rules for the English pronunciation of Greek names? Since the English pronunciation of Latin has gone out of favor there are many, even among teachers, who cannot pronounce them correctly.

On the whole the edition seems an excellent one and worthy of wide use.

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WILMOT H. THOMPSON, JR.

The Poetic Plural of Greek Tragedy in the Light of Homeric Usage. By Horace Leonard Jones (in *Cornell Studies in Classical Philology*). New York: Longmans, Green and Co. (1910).

A dissertation of 164 pages, preceded by a table of contents and closing with an index of Greek words is a piece of work for which we should be sincerely thankful in these non-Hellenic times, all the more so as all the leading data of the dissertation are thus by the respective indices made easily available in general and in particular. Nor is it to be denied that these data are most valuable if not indispensable to any future investigator in this field. The general plan of the thesis is as follows. After an Introduction come the three chapters constituting the bulk of the thesis. Chapter I treats in its three parts of Natural Objects, Abstract Nouns and Studies in Metre, Chapter II of the Pronoun, Chapter III of Nouns referring to Persons. At once the position of the section on metre strikes one as strange, and that feeling is intensified by the fact that in the metre section only those loci are treated which occur in Chapter I; thus all possible metrical niceties or influences in the loci of chapters II and III are ignored.

Approaching the subject of the poetic plural itself, the author recognizes the *Plurales Societatis*, *Modestiae* and *Maiestatis* only in the pronoun, while the allusive plurals of Respect, Relationship and Reserve are peculiar to nouns referring to persons. The author is at no pains to defend these classifications or restrictions. But the "Natural Objects" are not classified at all on the basis of their plural force, but only by their lexicographical meanings.

Plunging rather abruptly in medias res the author in Chapter I distinguishes (A) The Group of Extent and Mass, (B) The Body-Group, (C) The Instrument-Group, (D) The House-Group. Each